Washington Park Arboretum

BULLETIN

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Washington Park Arboretum

The Arboretum is a 230-acre dynamic garden of trees and shrubs, displaying internationally renowned collections of oaks, conifers, camellias, Japanese and other maples, hollies and a profusion of woody plants from the Pacific Northwest and around the world. Aesthetic enjoyment gracefully co-exists with science in this spectacular urban green space on the shores of Lake Washington. Visitors come to learn, explore, relax or reflect in Seattle's largest public garden.

The Washington Park Arboretum is managed cooperatively by the University of Washington Botanic Gardens and Seattle Parks and Recreation; the Arboretum Foundation is its major support organization.

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2300 Arboretum Drive East, Seattle, WA 98112
206-325-4510 voice / 206-325-8893 fax
info@arboretumfoundation.org
www.arboretumfoundation.org
Office hours: 8:30 AM–4:30 PM weekdays
Gift shop hours: 9 AM–5 PM weekdays,
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206-543-8800 voice / 206-616-2871 fax
Office hours: 10 AM–4 PM weekdays
www.uwbotanicgardens.org

Sarah Reichard, Director

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206-684-4556 voice / 206-684-4304 fax

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ABOVE: Native to the hills and mountains of Japan, *Rhus trichocarpa* (Japanese sumac) sports scented leaves that produce a rich brown dye in fall. (Photograph by Richie Steffen)

ON THE COVER: *Crocus speciosa* adds brilliant color to fall's palette. (Photograph by Richie Steffen)

To Our Arboretum Volunteers

Years ago, as a volunteer with the Seattle Chinese Garden, I was taught that a Chinese Garden has four elements: rock, water, plants and buildings. When I described our garden to others, I always added a fifth element: people.

Working here has given me even greater appreciation for that fifth element, especially the people who volunteer for us. Hundreds of people come every year to help and serve the Arboretum. What brings you here?

Some of you are dedicated to one part of the Arboretum. Unit 86 provides all of the trained docents who give public tours in the Japanese Garden. Lake Washington Garden Club Unit III regularly comes to work in the Witt Winter Garden.

Some love learning a particular skill and using it to benefit the Arboretum. The Pat Calvert Greenhouse volunteers learn to propagate woody plants from cuttings and grow a wide variety of them. Plant Donations Nursery rescues plants from gardens in the path of construction and also accepts donations. Both groups sell their plants to benefit the Arboretum.

Volunteers staff our Gift Shop and the front desk. You come once a week or once a month to help. Longtime volunteer Mary Ellen Mulder loves hats and has worn many of them for the Gift Shop: manager, card buyer, merchandise buyer, volunteer.

Volunteers build our award-winning Display Gardens each year at the Flower and Garden Show. You provide the people power for our plant sales and big events, coming every year for your favorite activity. Some, like Rita Rae Cloney and Bob Lilly, have been volunteering here for decades. Others, like new retiree Walt Bubelis, have recently joined and plunged right in. When we lose one of you, like plant sale volunteer Karen Todd, we miss you terribly and mourn your loss.

Some of you are doing community service, like the Student Conservation Association volunteers who put in hundreds of hours each spring on Earth Day weeding, removing invasive plants, and spreading mulch. Some of you are Microsofties, Century Link Pioneer retirees, and other corporate volunteers doing similar tasks in late summer on United Way's Day of Caring. Some serve on our Board and committees or are members of our volunteer Units.

As the governments that manage the Arboretum have endured severe budget cuts, you have become even more important to this place. Last year we recruited a new group of you, highly skilled volunteers, to work alongside our paid staff to maintain the new Pacific Connections Gardens. You gave these new gardens the maintenance and care that they needed. Your work as Pacific Connections Stewards has been so successful that we are beginning a new stewards group this fall, this one for Azalea Way.

Why do so many of you give us so much year after year? Perhaps it is because of the sense of community within the volunteer corps and the connection you feel to each other and this place. Perhaps it is the sense of satisfaction of giving back. I only know that I am very grateful to you for your friendship, your dedication and your service. Thank you for all that you do.

Cheers,

Paige Miller

Paige Miller, Executive Director,
Arboretum Foundation

Still Walkin' with Walt

TEXT AND PHOTOGRAPHS BY JANINE ANDERSON

Between 1967, when Walt Bubelis first taught classes in horticulture at Edmonds Community College (EdCC), and when he retired in 2010, more than 10,000 students have passed through the doors of the horticulture program. Some took one or two classes and were never seen again; others have taken classes off and on for decades; still others have pursued associate degrees. Regardless of their interests, inclinations, and how long ago they were enrolled, Walt still remembers most of them by their first names.

Walt Bubelis moved to Seattle from Illinois in 1964 to begin graduate studies in botany at the University of Washington.

ABOVE: Walt points to features in the bog garden of Jeanette Kunnen of Shoreline.
INSET: During a frigid mid-December visit to the Arboretum,
Walt and Pacific Connections gardener Kyle Henegar discuss the Australian preview garden.

Upon earning his master's degree in 1968, Walt began teaching horticulture part-time at Edmonds and during the same time worked at a retail garden center and two different wholesale nurseries, the last being Vibert's (now Vibrant Plants). When the EdCC, which opened its doors in 1966, decided to establish a formal horticulture program, Walt applied to teach in it and in 1971 became the first full-time horticulture instructor, taking a 20 percent pay cut in the process. By then, Walt was also married and had two young sons.

The Next Forty Years

As the horticulture program grew, more teachers were hired. Currently there are two full-time instructors (Walt's position remains unfilled), plus many others who teach one or two courses in areas ranging from computer-aided design to green roofs to arboriculture. Before Dan Hinkley became internationally famous as a plant explorer and founder of Heronswood Gardens, Walt hired him to teach full-time for the program, and he was there for seven years. Walt himself has taught every core course in the horticulture curriculum—with the exception of landscape design—usually while also serving as department head.

Walt is associated most closely with the three required plant identification courses—broadleaf evergreens in the fall, conifers in the winter, and deciduous broadleaves in the spring. These

ABOVE: A May visit to the Shoreline garden of Riz Reyes, gardener at UWBG's Soest Garden.

intensive courses cover nearly a thousand different plants, involve seven hours of field study (and many more hours of independent study) every week—in all kinds of weather—and require students to identify each plant and provide common, scientific and family names—all with correct spelling!

Walt is also famous for making science come alive, even in classes that many might otherwise find deadly dull, such as soil science and plant diseases. A Renaissance man with many talents and interests, Walt has been known to use drama to engage students. To illustrate the devastation caused by the Great French Wine Blight of the 19th century, Walt dons a beret and cape and portrays a French grape grower whose vines have been struck by the deadly fungus. Complete with a script, a narrator and supporting cast, Walt's dramatization of the historical tragedy is one none of his students will ever forget.

Walt's Legacy

Many who have studied with Walt have become successful in various aspects of the landscape industry. They include landscape designers and architects, nursery owners, maintenance gardeners, landscape contractors, instructors and professionals in related fields. A very short list of prominent graduates includes Glenn Withey of Withey Price Landscape and Design, co-curator of the Dunn Gardens and co-creator of the Northwest Perennial Alliance (NPA) Border at the Bellevue Botanic Garden (BBG); Carrie Becker, landscape designer, teacher, author and co-creator of the original NPA Border at the BBG; Bess Bronstein, landscape designer, teacher and Certified Arborist; Martha Ferguson, library specialist at the Elisabeth C. Miller Library; Wade Bartlett, founder of Rock Solid Landscapes and former president of the Washington Association of Landscape Professionals; nursery professionals such as John Christianson, owner of Christianson's Nursery in Mount Vernon, and Mary Archambault, manager of the Plant Farm at Smokey Point; and Szofia Pasztor (owner of Innovative Landscape Technologies) and Mike Brioli (owner of Living Systems Design), both of whom work in and instruct on various sustainable/green projects for public and private concerns.

The Walt Bubelis Endowed Scholarship was established upon Walt's retirement in 2010. Within six months, over $30,000 had been raised, enough to support one or two horticulture students every year.

Still Walkin' with Walt

Walt's association with former students did not end with his retirement. He remains active in the horticultural community—serving on the "Bulletin" Editorial Board, in addition to the boards of the Arboretum Foundation, the University of Washington Botanic Gardens (UWBG) and the BBG. He also helps coordinate volunteers for the Pacific Connections Garden and is popular as a speaker and consultant.

Not long after retirement, Corinne Hollister, a former student and owner of Earth Dance Design, asked Walt if he would be willing to

ABOVE: *Lewisia tweedyi* (now *Cistanthes tweedyi)*, one of Walt's favorite plants and the focus of his master's thesis. (Photo courtesy of http://depts,washingon.edu/proplant)

lead walks through private and public gardens in the greater Seattle area—in effect, to continue doing something he had already been doing for decades as an instructor at EdCC! Corinne's request was motivated by a desire to connect and build relationships with other professionals in the industry, and to stimulate and sustain her plant-identification knowledge. She also wanted to make sure Walt stayed active in the horticulture community. (About that, she probably didn't need to worry!)

Despite his retirement goals, which included travel and fine-tuning his own garden, Walt did not hesitate to accept Corinne's proposal, and "Walks with Walt" was born. The first walk, with about 10 people, was at Volunteer Park on October 30, 2010.

As word spread, the walks became popular, and the 20 to 30 available slots filled quickly—often within 12 hours after evites were sent. (Those who would like to attend but do not respond quickly enough are put on a "maybe" list and still have a chance of attending if there ends up being enough room.) Early on, a small core group (Walt included) decided to restrict the walks to those who had completed all three required plant identification classes at EdCC, but over time others have been added to the list at their request, and the list now has over 230 names.

In the more seasonable months, Walt arranges visits to some of the finest gardens around. Walt knows many of the garden owners from various horticultural organizations; others are even former students. Some of the gardens have already been visited countless times by Walt's classes over a period of decades. In less seasonable months, indoor slide shows have replaced outdoor garden walks and have proved equally popular. Held in different homes, the slide shows by Walt and others thus far have captured participants' visits to famous English, American—and even Moroccan!—gardens.

Because the gardens are sometimes small and paths narrow, it can be difficult to see or to hear Walt's commentary on the plants he encounters—their names, attributes, requirements and suitable companions. Regardless, there's something wonderful about visiting a great garden with a long-time mentor as part of a group with a common passion—even if you can't hear a word that's said!

Walt shares his time and expertise for free, but he does solicit donations to a second scholarship fund. More than $4000 has been collected since "Walks with Walt" began, funding two more horticulture scholarships for the 2011-2012 academic year.

Since officially retiring from the college, Walt and his wife Dona—also now retired—have visited the Chelsea Garden Show and famous gardens in England and the eastern and midwestern United States. He also has spent more time with family in California, and with his sons. One son is a teen-services librarian in Seattle; the other is a classics professor at Washington University in St. Louis. Walt continues to refine his own landscape and shares plants from his garden during "Walks with Walt."

Despite his reverence for a wide variety of plants, Walt, when asked, consented to list five favorites, or at least four favorite genera—*Mahonia* (now included under *Berberis*), *Phlomis, Asarum* and *Viburnum*—and one species, *Lewisia tweedyi* (now *Cistanthe tweedyi*), which was the focus of his master's thesis.

Walt is, at heart, a teacher—an exceptionally knowledgeable and generous one who shares willingly and selflessly. Until he retired, I never realized how honored I would feel to be one of his many former students. ~

Janine Anderson, CPH, is a Pacific Northwest-based landscape designer (www.anderson-design.net), long-time Arboretum guide, member of the "Bulletin" Editorial Board, and vice-president of the Washington State Chapter of the Association of Professional Landscape Designers.

The Old South Meets the New: The Atlanta Botanical Garden

TEXT AND PHOTOGRAPHS BY PAIGE EMBRY

ABOVE: Visitors enter the 189-acre Atlanta Botanical Garden.

In early May I board a plane in Seattle, leaving tulips and gray spring days. Five hours later I step out of the airport in Atlanta into summer. Time travel.

Although I've traveled home for my nephew's wedding, I have arranged a tour of the Edible Garden at the Atlanta Botanical Garden (ABG) in downtown Atlanta, so I play hooky from family obligations and stay in a hotel near the garden, sitting out in the courtyard at 10 o'clock at night, reveling in the warm air. Ahh, I'm not in Seattle anymore.....

I wake to a warm, blue-sky day and head to the garden where the shock of time travel catches up with me. Right after entering the garden I come to a glade with a waterfall, surrounded not by the expected rhodies but by hydrangeas in full bloom. Moments later I'm at the entrance to an allée of crape myrtles (*Lagerstroemia* 'Natchez') in bloom. Crape myrtles in bloom. In May. I am definitely not in Seattle anymore.

Background

The Atlanta Botanical Garden is located in a corner of Piedmont Park, one of the great city parks of Atlanta. The park began its life in 1887 as the site for carriage races by the members of The Gentlemen's Driving Club. Shortly after its inception, the club members joined with the Piedmont Exposition Company so that the grounds could be used for fairs and expositions, undoubtedly hoping to make the Gentlemen a little money. The fairgrounds were christened Piedmont Park and the Gentlemen's Driving Club became the Piedmont Driving Club, which is still around, although carriage racing has given way to golf and squash.

The Park hosted quite a few fairs in its early years, most notably the 1895 Cotton States and International Exposition, a world's fair attended by over 800,000 people. It was here that Booker T. Washington gave his "Atlanta Compromise" speech, saying African-Americans would accept segregation and not advocate for more rights in

ABOVE: The Edible Garden and Herb Wall at ABG.

return for free education in vocational fields and due process under law.

By the turn of the century, the Park—originally sited out in the boondocks—was enveloped by the growing city, and in 1904 the City of Atlanta bought the 189-acre property. They hired the prolific and peripatetic Olmstead Brothers to create a master plan that, over time, was only partially implemented.

Throughout the 20th, and into the 21st century, the Park has been both fairground and playground for Atlantans. In 1976, almost 90 years after its inception, a new component was added when 30 Park acres were leased to a fledgling group—the Atlanta Botanical Garden, Inc.—which immediately set up shop in a double-wide trailer and started amending the red Georgia clay.

The Gardens

"The Southern Living Garden Book" published in 1998 says of southern gardeners, "We prefer the plants our parents grew, whether they be native or long-established exotics. Oh, from time to time we may flavor the stew with something new, but we never forsake the old family recipe." This is the South of my childhood.

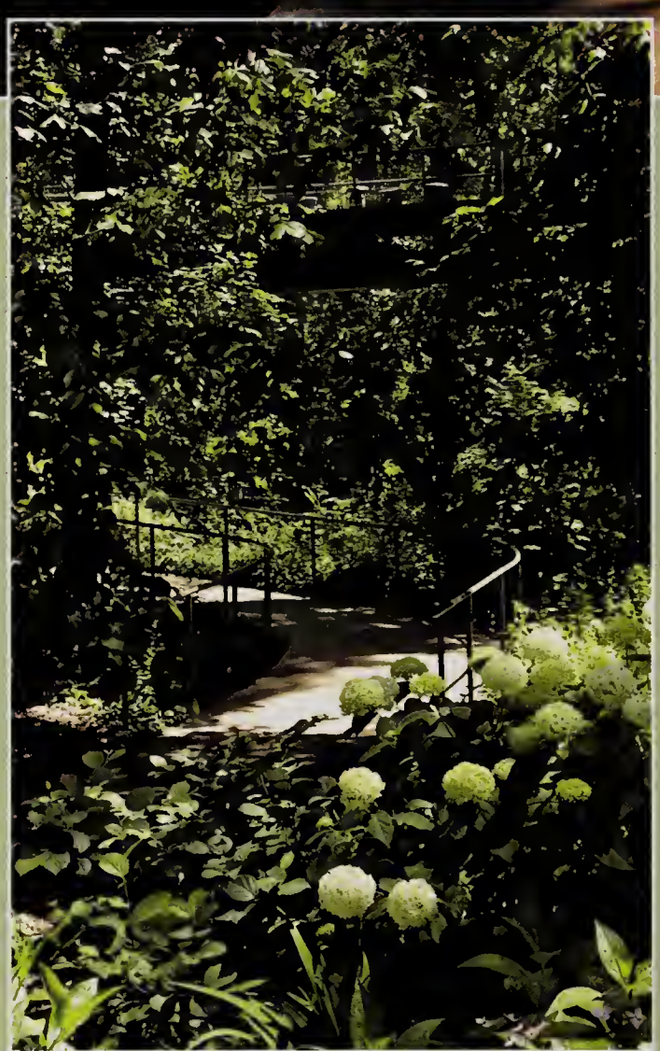
Despite living more than 20 years in Seattle, walking into the Atlanta Botanical Garden feels like coming home. There may be over a dozen different garden areas, a gigantic (16,000 square-foot) conservatory, and plenty of rare plants, but what stands out for me are those old Southern standbys: southern magnolias, hydrangeas, evergreen azaleas, dogwoods, scraggly loblolly pines and plenty of pine straw mulch.

This is a botanical garden so there is more to be seen than hydrangeas. Although with 160 cultivars of *Hydrangea macrophylla*, a trip to see just those would suffice for many. But I enjoy most the unexpected finds. A stunningly sculptural *Lagerstroemia fauriei* holds down a corner near the conservatory. Outside the café, a Chinese chestnut (*Castanea mollissima*) is in profligate bloom. A willow-leaf podocarp (*Podocarpus saligna*) nuzzles a Japanese cryptomeria (*Cryptomeria japonica*) in the conifer garden. Quinine (*Parthenium integrifolium*), coffee (*Coffea* sp.), the chewing gum tree (*Manilkaral chicle*), and other homely plants line the hallway of useful plants in the conservatory.

One can walk along the new "canopy walk" through the treetops of the Storza woods, but I find it more interesting on the forest floor, where small, unexpected gems are mixed in with the hostas and hydrangeas. I find a variegated Indian holly fern (*Arachnioides simplicior* 'Variegata'), its yellow central stripe glowing. Elsewhere, a scattering of the tubular red flowers of the Southeast native Indian pink (*Spigelia marilandica*) brightens the forest floor. Native to the South it may be, but part of a Southern garden? Not very likely when I was growing up.

But change comes even to the South and is most evident at the ABG in the results of the recent capital campaign called the Green Expansion. A 95,000-gallon cistern was added. The new visitor center has a green roof. The demonstration kitchen in the Edible Garden features local chefs showcasing seasonal produce. Furthermore, many events are aimed at pulling in more visitors besides avid gardeners. There are yoga classes and concerts on the great lawn. I would have attended a "Cocktails in the Garden" night if I'd had the time. With a name like "Hydrangeas and Honeybees" (rum, honey and lemon), I could probably even have convinced my twenty-something nephews to go. Once again, the sense of unreality, of time travel, takes hold. All these amenities would seem just right in Seattle, but are at odds with the spark of the Southern belle that still resides within me. I've been gone a long time.

Based on what I saw at the ABG, I realized the South may be changing "the old family recipe" and hunted up the most recent (2004) edition of "The Southern Living Garden Book." The old quote had disappeared, and in its place I found this: "For more than two centuries the South has prided itself on being a region apart —a place steeped in tradition, molded by family, and governed by seemingly limitless horizons.



While those values remain, the way we live is changing." I can't disagree. Yoga classes, cocktails, odd little ferns among the hostas—it appears that there really is a New South.

The Edible Garden

If a New South indeed exists, my parents were definitely part of the Old South, and I, (born in 1963), fall into a strange in-between period. My parents grew up on the farm, weeding and plowing, skittering across a hot tin roof in bare feet to turn the drying tomatoes, putting up vegetables for winter in a sweltering kitchen. Not surprisingly, once grown, both vowed never to farm again so that knowledge was lost to me. I never planted or weeded a thing as a child.

My parents grew up eating what they'd grown. I grew up eating a mix of the old and the worst of the new: TV dinners and fried chicken, commercially canned green beans or fresh ones

ABOVE: Artwork and stonework adorn various garden spaces in the ABG.
INSET: The ABG features 160 cultivars of hydrangeas.
OPPOSITE TOP: A new canopy walk in the Storza woods. **OPPOSITE INSET:** *Spigelia maralandica.*

simmered with fatback alongside a plate of vine-ripened tomatoes. I had biscuits and grits for breakfast, or Cocoa Puffs. Fruit cocktail was a treat, as were fresh Georgia peaches dripping flavor. I'd have Coca-Cola for breakfast and sweet tea for dinner. I'm surprised I'm still alive.

I clearly wasn't alone in my upbringing. Across the country many of my generation are seeking a return to their farming roots, but in a way that suits a busy, urban lifestyle, accompanied by a desire for innovative food made with fresh, local ingredients. This movement is alive in the South, and although there is still plenty of fried chicken and barbeque, a new wave of chefs is reinventing Southern cooking. The ABG is cashing in on both trends with the Edible Garden and demonstration kitchen.

The Edible Garden at the ABG is definitely of the New South. Of two proposed plans, one was a more linear, traditional garden plot. The other had a "crop circle" motif with a vegetable amphitheater, a central water feature, and an herb wall. The less traditional arrangement won out because part of the purpose of the garden was to show that edible gardens could be productive, beautiful and inspiring.

The ABG's Edible Garden, which opened in 2010, is one acre of red Georgia clay amended with plenty of horse manure. Colleen Golden oversees the edible garden and does the bulk of the work. On the day I visited in early May, she was trading out the cabbages and peas for tomatoes, okra, corn and peanuts. Given the temperatures that Georgia had been seeing, I was surprised that she was only now putting in the warm-weather crops. But she told me, much to my surprise, that the safe date in Atlanta is April 15th, the same as Seattle's. Of course, the South doesn't dillydally in going from winter to summer temps as we do in the Pacific Northwest,

ABOVE: AThe ABG's 16000-square foot conservatory.
OPPOSITE: The variegated Indian holly fern (*Arachnioides simplicior* 'Variegata').

so one can actually put out warm-weather plants in mid-April and expect them to thrive.

On this warm, sunny day the remaining lettuces look limp and unhappy, and the newly planted peppers squat tiny and barely noticeable against the soil. Looking more robust are the garden's perennial and woody plants. Crabapples are espaliered along the top of one half of the "crop circle." A hedge of mixed pineapple guava (*Acca sellowiana*, syn. *Feijoa sellowiana*) and fragrant tea olive (*Osmanthus fragrans*) screens a parking lot. Muscadines, a southeast native, climb walls in place of more traditional grapes due to their greater pest and disease resistance. The red flowers of dwarf pomegranates (*Punica granatum* 'Nana') provide sparks of color even in the dazzlingly bright afternoon light.

The herb wall, truly the showpiece of the garden, probably falls into the category of "You wouldn't want to try this at home." The herb wall originally contained plants with differing watering needs, but as they were all on the same zone of the irrigation system many died, and the wall had to be rethought. After two years, Colleen has achieved a truce with the herb wall; it may not have every herb you could want but she has found an array of plants that look lush and can handle the watering regime.

One of the most innovative aspects of the garden is the inclusion of the demonstration kitchen. Several times during the week, local chefs come to the kitchen to show what can be done with food that is currently in season. Some of the recipes use traditional Southern vegetables but with a nouvelle twist: gingered okra with tomatoes, black-eyed pea and roasted beet salad, pineapple guava-mint iced tea.

The garden was pretty bare on that day in early May, but I knew it wouldn't be for long. I ask Colleen if people often pilfer the produce, but she says no; she thinks the signs saying that leftovers go to the food bank lessen thievery. She adds that if things do go missing it's usually something like a melon "that you've been watching and waiting for," when suddenly it's gone, probably tucked neatly into the basket of a stroller. A true vine-ripened melon? Coming from Seattle, it's hard to blame them.

The Edible Garden like the rest of the ABG, melds the Old South and the New—peanuts and okra next to pineapple guava and cardoon—but among all these plants, where is that most traditional, iconic Georgia plant, the peach? Consigned to a few pots, thanks to Colleen's lobbying efforts. Traditional they may be, but trying to grow a peach organically is a tough proposition, and who has the time?

I wouldn't want to grow those peaches either, but if I'm going to travel back to the South of my childhood I want my peaches—sweet, aromatic and a juicy mess. Why a Southern summer without a peach would be like a Southern summer without thunderstorms, soft, warm nights or lightning bugs—unthinkable. ~

Paige Embry is a former geologist and garden coach/designer who currently writes the blog www. ayearinseattlegardens.com. This is Paige's first article for the "Bulletin."

The Music of Trees

A Sound Art Installation in the Arboretum

TEXT AND PHOTOGRAPHS BY NIALL DUNNE

When I first heard that composer Abby Aresty was working on a sound installation project in the Arboretum entitled "Paths II: The Music of Trees," I had visions of flowering cherries on Azalea Way performing cover versions of the Simon and Garfunkel classic "Leaves That Are Green" for throngs of adoring fans. And for an encore, perhaps the Baha Men's "Who Let the Dogs Out?"

I'm not being completely facetious here because "plant music" is something of an established genre. In recent years, for example, some sound artists have used special sensors to measure subtle variations in the electrical potential of plants and then, with the help of computer software, converted this data into pleasing noises. The members of the Data Garden Quartet are a sort of "Beatles of the plant world"—two schefflera, a philodendron and a snake

ABOVE: Sound artist Abby Aresty uses the sounds of the Arboretum in her new musical composition.

plant that perform their own stunning electronic compositions. You can listen to clips and buy their debut album on www.datagarden.org.

Abby Aresty's work does not involve harnessing plant electrophysiology to make music but rather is an examination of the sonic environment surrounding and created by plants in the Arboretum. A doctoral candidate in the School of Music at the University of Washington, Abby has visited the Arboretum many times within the past year to make recordings at seven different sites using sensitive microphones. She has then digitally edited—and in some cases modified—this sonic raw material to create musical pieces that, in her words, "explore the layers and permutations of acoustic space" at her chosen sites.

A Dynamic Soundscape

"In the Arboretum," writes Abby in her program notes, "a great number of sound worlds co-exist. For example, the delicate whispers of leaves falling to the ground are interrupted by the buzzing of bees in search of nectar. The laughter of children and the scampering of wildlife exist in contrast to sounds of traffic on Lake Washington Boulevard and of planes up above. The sounds used in each installation were gathered on-site from this enormous variety of sources and perspectives. *Paths II* brings some of these simultaneous yet distinct layers of sound into dialogue with one another."

The pieces are, for the most part, meditative reflections designed to capture the visitor's attention and focus it on the Arboretum's ordinary wonders, such as leaves rustling, raindrops falling on dried leaves, flower petals dropping to the ground, and bike tires crunching through gravel. (Note to bikers: no riding on gravel paths in the Arboretum, please!) As Abby puts it, the pieces "function as a bridge between the blur of daily *hearing* and the potential for what composer Pauline Oliveros would call *deep listening* at each site."

Because the "Paths II" installations are outdoors, listeners' experience of them will be

ABOVE: One of the Camperdown elms featured in "Paths II: The Music of Trees."

influenced by the constant auditory changes taking place within the immediate surroundings, including any sounds made by the listeners themselves. "The pieces bring attention to the Arboretum's dynamic soundscape," says Abby, "but they also depend on it to bring new life to each listening: As each piece cycles back to the beginning, it is framed in a new context of Arboretum sounds. Ultimately, the work is a collaboration—each visitor's experience is shaped collectively by the artist, visitor, and space."

To allow visitors to listen to her music at each of the seven sites, Abby custom designed a solar-powered sound delivery system, with some direction from DXARTS Fremont Lab manager Jimmy Johnson. Each installation will include a solar panel, battery, on/off circuit, and car stereo, as well as plastic tubing that will be woven into tree branches to act as "speakers" and distribute the sound. Abby will mount the installations in September, attaching them as discretely as possible to trees at each site with lots of help from UW Botanic Gardens arborist Chris Watson and his colleagues. Visitors to the Arboretum can experience "Paths II: The Music of Trees" during the month of October.

Chorus of Camperdowns

I met with Abby in late July to talk about her project, and she brought me on a tour of several of the installation sites. Site number one is marked by a pair of beautiful Camperdown elms (*Ulmus glabra* 'Camperdownii') located on a path to the Native Knoll, just off Arboretum Drive. The weeping branches of each tree create inviting enclosures, and Abby's compositions are best enjoyed underneath the tree canopies.

The primary source for the music at this installation is Abby's recordings of squirrels rustling among the leaves of the trees, foraging for food. I asked her what kind of modifications she had done to the original recordings to create the piece. "The rustling leaves take on different characteristics over time," she explained. "For example, I filtered out lower pitches to create more metallic sounds in the rustling, and explored shifting patterns of sounds by altering the playback rate of the recordings."

On Gurgling Pond

The next site we visited was at the western edge of the upper pond in the Woodland Garden, beneath the weeping branches of a large conifer. Abby's program notes tell us that she recorded many wonderful sounds at the pond and wanted to share them all: "Water bugs make the pond's surface flicker with a mesmerizing pattern. Birds sometimes bathe in the nearby stream. Bees hum as they fly from flower to flower." But because the soundscape in which the music is performed is so complex, she chose to focus on a single strand of sound—the one that drew her to the site in the first place: water gurgling as it spills from the pond into the tiny stream that feeds the lower pond.

Perhaps more so than some of Abby's other installations, the music at this site creates a narrative. "It starts off with very soft gurgling explored from a distance," says Abby. "The sound moves closer and then...underwater (recorded using a hydrophone). After that, the gurgling—modified with layers reverb—becomes more ethereal and imaginary, sounding like wind chimes or water falling on a steel drum."

Bugs in the Arboretum

The last place we visited was the site of a large fallen tree limb in the Magnolia section of the Arboretum. Abby explained that she was interested in exploring the sounds of new insect life converging around the decaying wood and the weeds that grew up around it in the summer.

From Abby's program notes: "On a few occasions, I brought a homemade contact microphone with me to this site. (Like the name suggests, this type of microphone picks up sounds by touch rather than through the air.) Though I was outwitted by many an ant—they refused to climb over the microphone—the flies loved it. When they landed on it, I was able to capture the normally inaudible rhythmic

patterns the flies create as they dance about."

When I quizzed her about any modifications she made, Abby told me that she magnified the tapping made by each fly footprint with reverb. "I also used my computer to multiply the number of sounds made by each of the flies," she added. (For any techo geeks out there, all Abby's sound processing was done using a programming language called SuperCollider.)

With no branches and leaves to camouflage Abby's sound equipment at this site, the Arboretum arborists may drill into the log to create a few small hidden holes for the speaker tubes (while making sure not to alter the original aesthetic of the space)—bringing whole new meaning to the term "wood instrument." However, as I write this, Abby and the staff are still deciding exactly how to set up the installation. Putting it on the ground would, unfortunately, make the installation more vulnerable to theft or vandalism—always a concern for outdoor art work.

Site Map and Resources

There are four other installations, each with its own unique sounds and stories. When *"Paths II"* opens in October, visitors will be able to pick up a site map and program notes at the Graham Visitors Center and enjoy a stimulating art walk through the Arboretum. All of the installation sites are in relatively close proximity to the Visitors Center and won't be difficult for most visitors to access. You can also listen to some of Abby's compositions and learn more about her project on her blog: http://paths2themusicoftrees.wordpress.com/.

"Paths II: The Music of Trees" was made possible by donations from the Arboretum Foundation, the Puffin Foundation, the University of Washington School of Music, and more than 75 generous individuals.

Niall Dunne is communications manager at the Arboretum Foundation.

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New Zealand Plants *and their* Collectors

PART 1

The land on the Sea-Coast is high with steep cliffs, and back inland are very high mountains....the face of the Country is of a hilly surface and appeares to be cloathed with wood and Verdure.

—Captain Cook's Journal, 8th October 1769

The Washington Park Arboretum (WPA) has had examples of New Zealand flora for many decades, most of them integrated into the larger collection according to families. With the inception of the Pacific Connections Gardens in October, 2010, plants were grouped geographically (in this case, representative of all New Zealand, but with the upcoming New Zealand Forest focusing on the southwestern portion of the South Island). Coming in the spring of 2013, additional plants (over 10,000, mainly seed-collected in the wild and grown for the WPA) will be planted in seven areas representing ecozones of New Zealand. They are: Mountain Tussock, Mountain Beech, *Griselinia* Bush, Silver Beech, *Hebe* Heath, Snow Tussock and *Phormium* Fen.

As many of these plants are already in local gardens (with new introductions forthcoming) this article pays homage to some of the explorers of various backgrounds who collected them and brought them to the attention of the botanic world. Of necessity, this is a representative slice of the explorers, many of whom often combined very different careers with their botanical explorations, some of them dying in the effort. Current Arboretum plants are notated as WPA-1, forthcoming plants (to be introduced in Spring of

LEFT: *Raoulia subsericea*
INSET: *Nothofagus solandri* var *cliffortioides*

2013) as WPA-2. Note that the genus *Hebe* has been changed to *Veronica*; for the purpose of this article, the term *Hebe* will be utilized, as most gardeners are familiar with it, at least as a common name.

Plant collecting in New Zealand began in October 1769 with Captain James Cook's expedition, although the first European explorer to discover New Zealand was the Dutchman, Abel Janszoon Tasman, in 1642. On board Cook's ship were the botanist Joseph Banks and the naturalist Daniel Solander. Cook went to the Pacific with two sets of instructions: first, to study the transit of Venus and second (a secret) to search for the elusive "southern continent" (now known as Australia).

Tasman and Cook had been preceded in "discovering" New Zealand by the Polynesians, evidently around 1280; their descendants are known today as the Maori. Cook, who was the first European to circumnavigate and map the coast of New Zealand, anglicized Tasman's Nieuw Zeeland (after the Dutch province of Zeeland) to New Zealand.

Independently wealthy, Joseph Banks (later, Sir Joseph Banks; 1743-1820) brought along on Cook's ship, the Endeavour, a retinue of nine servants; four draughtsmen; artists, including Sydney Parkinson; and one of Linnaeus's students, Daniel Solander.

When Cook's party landed on what came to be called Poverty Bay on the North Island,

ABOVE: *Phormium colensoi*

the Maoris resisted them; skirmishes broke out on two later occasions, during which two Maoris were killed. Cook kept trying to find both a good harbor and receptive natives. After two weeks, he succeeded farther up the coast in Anaura Bay (which Cook called "Tegadoo"). Here, Banks and Solander began collecting plants. Including ones collected on other sites, the number eventually totaled 433 specimens.

Once back in England, they prepared to publish their results. At his own expense, Banks had 700 plates engraved on copper; Solander revised his manuscripts and arranged them systematically. But here progress on "Primitive Flora Novae Zealandiae" stalled for over two centuries; their second planned voyage with Cook was dropped due to Cook's unwillingness to accommodate all of Banks' scientific apparatus. And with Solander dying unexpectedly in 1782, Banks perhaps became pre-occupied with his duties at Kew, and as President of the Royal Society (later, the Royal Horticulture Society). It was not until recently that the British Museum picked up the work and issued it in manuscript form.

Banks and Solander did go on one more joint expedition, to Iceland, on Bank's initiative after the second voyage to the Pacific was canceled. Solander was commemorated by Banks with *Nothofagus solanderi* (WPA -1) and *Olearia solandri.* As one of the southern beeches, this *Nothofagus*—or mountain beech—is an evergreen shrub or tree that grows to 60 feet and up to timberline in a shortened form. As with other members of this genus, the false beech name alludes to nuts resembling beech nuts that are produced, in this case, three per fruit capsule.

Even during the Napoleonic Wars, Britain and France competed with each other for naming rights of plants as well as in exploring distant lands. New Zealand continued to be a botanical destination from this point onward with visits by the British, the French and the Americans—all of the expeditions being government sponsored.

French explorers first landed in New Zealand in 1769, but this trip and an expedition in 1772 produced no botanical collections. An 1824 survey did include two naturalists—Lieutenant D'Urville and M. Lesson. Both collected specimens at that time, but it was in 1827, when they returned to New Zealand, that they began collecting in earnest. Their results were published in 1832, with Achille Richard (1794-1852), one of the foremost botanists of the day, being responsible for seeing it to press. One of the pampas grasses, *Cortaderia richardii* (WPA-1)—a small, elegant and well-behaved form of this genus—is named for Richard.

The French reappeared in 1840 with Etienne Fiacre Louis Raoul (1815-1852) on board both as a surgeon and as a botanist. He was the first botanist to explore the eastern side of the South Island, where he discovered many new plants. J.D. Hooker of Kew paid him recognition by naming the genuses *Raoulia* and *Hebe* (*Veronica*) *raoulii* for him. *Raoulia* is seen in Pacific Northwest gardens; it is such a low, tight-growing groundcover that it feels rubbery to the fingers. We can also thank Raoul for discovering the broadleaf shrub/small tree *Grisilinia littoralis* (WPA-1 and 2).

Grisilinia is found not only in New Zealand but also in South America; it ranges from Chile to Argentina and southeast Brazil. *Grisilinia littoralis*, or *kapuka* in Maori, is a small-to medium-sized broadleaf evergreen growing up to 60 feet but more typically staying in the 15 to 25 foot range. It is a highly glossy-leaved plant previously classified in the dogwood family but now in its own family (Grisiliniaceae). It withstands salt spray in coastal settings. Various variegated cultivars can be found. The WPA features old specimens; new ones will be set in both the *Phormium* Fen and in the *Grisilinia* Bush gardens.

A name familiar to Pacific Northwesterners is Archibald Menzies, who appeared in New Zealand in 1791, serving onboard as surgeon during Captain Vancouver's circumnavigation of the world. Earlier, in 1786, Banks had recommended Menzies to the Admiralty to act as surgeon on a three-year voyage to the Pacific

Griselinia littoralis 'Dixon's Cream'

Northwest, the Sandwich Islands (Hawaii) and China. Menzies collected plant specimens for Kew. He is remembered in such plants as our madrona (*Arbutus menziesii*); the Douglas fir (*Pseudotsuga menziesii*), which he documented on Vancouver Island in 1791 (with David Douglas introducing it into cultivation in 1827); and in the shrub, *Menziesia*, a member of the Ericaceae known as false azalea.

Americans visited both the Bay of Islands and the Auckland Islands as part of the American Exploring Expedition ("Ex Ex" for short; 1838-42), whose mission was to explore and map the Antarctic and islands of the South Pacific. Collecting was done by the several naturalists in the group and, once back in America, given over to Asa Gray of Harvard, the preeminent American botanist of the day. One publication on the phanerogams (plants that reproduce by means of seeds and not spores) resulted from this epic vovage.

The Ex Ex also explored the west coasts of South and North America, including the Columbia River up to modern-day Portland and Puget Sound. Many local landmarks bear names given by Charles Wilkes, the captain of the expedition, two examples being Eagle Harbor and Port Ludlow. Much of the Expedition's collections of plants, animals and artifacts became the basis of the newly formed Smithsonian Institution and the U.S. Botanic Garden.

Following closely on the heels of the Ex-Ex was the Antarctic Expedition (1839-41) of Captain James Ross of England. He, too, was to collect plants, as well as explore and map the Antarctic continent. On both the Auckland Islands, and later the Bay of Islands, Joseph Dalton Hooker (1817-1911) made the most of the short time (less than a month at each site) spent there.

A turning point in botanical discovery was realized in 1841. Hooker met William Colenso

ABOVE: *Griselinia littoralis*

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at the Bay of Islands when Captain Ross returned to New Zealand. Located at the tip of the North Island, this bay was named by Captain Cook in 1769 and became a convenient anchorage thereafter. Hooker proceeded to explore with Colenso and gave him invaluable instruction on proper collecting procedures. Thereafter, further plant exploration was made almost entirely by the colonists themselves.

Colenso (1811-99) was an avid explorer and botanist, acknowledged as such by Hooker, who named a number of plants in recognition of him. The Church Missionary Society of London sent Colenso to the Bay of Islands to run a small printing press. Underfunded and ill-equipped, he showed great ingenuity in printing various Biblical tracts and prayer books in Maori. His rapid grasp of the Maori language aided him in travelling into remote areas.

Although he received some additional botanical training in 1838 from the Australian government botanist Allen Cunningham, Colenso's approach—at times stuffing specimens down his shirt front—was less than orthodox. An earlier visit by Charles Darwin on the Beagle in 1835, and contact in 1841 with Hooker, gave him further inspiration. After leaving printing, he was ordained as a deacon. As his parishes covered a huge territory, he continued to collect as he made his way through the mountains. He later entered politics, which was not his forte, as he displayed a lack of tact and an inability to listen and compromise. Three plants named by Hooker for Colenso are represented here: *Phormium colensoi* (WPA-1), *Poa colensoi* (WPA-2) and *Pseudopanax colensoi* (WPA-2).

Phormium colensoi (WPA-1), and its many hybrids and cultivars, is suitable for the smaller garden, since its stiff leaves reach just half the height of *P. tenax* (six feet vs. 15 feet). Known as mountain flax, it appears hardier than *P. tenax* at the Arboretum, having survived some recent severe winters without damage, whereas most of the *P. tenax* succumbed. Conditions for growing are full sun and moderately fertile and moisture-retentive soil that is also well-drained—

which is especially important in our wet winters. Like Hooker before him, Colenso made note of how the Maoris made use of the fiber for clothing, mats and rope.

The New Zealand fescue, *Poa colensoi* (WPA-2), should come to prove in the future as attractive as other blue-leaved fescues already found in Pacific Northwest gardens. This particular one is widespread in New Zealand, ranging from the lowlands to high-alpine areas often associated with *Celmisia viscosa* and *C. sessiliflora, Aciphylla hectori, Kelleria dieffenbachii, Luzula rufa, Anisotome flexuosa* and *Raoulia grandiflora.* I note with interest that it has become a dominant feature of the Eastern Divide of the South Island tussock community. (Before European settlement, the area was covered in forests some 700-900 years ago; fire destroyed this habitat, leading to the tussock community.)

Pseudopanax colensoi (WPA-2), or mountain ivy tree (*oribou* in Maori), is one of those fascinating plants that changes in appearance as it goes though its growth phases. These lancewoods typically have long, stiff, narrow juvenile leaves clocking a tall, non-branched stem up to 10 or more feet. In warmer climes, the adult form would appear with new foliage bearing three to seven leaflets. This species is to be found in the company of various tree ferns; the fruit, clusters of blackish berries, is said to be the favorite food of possums.

Part 2 of this article will appear in the Winter 2013 issue of the "Bulletin."

Walt Bubelis is the retired chair of the horticulture program at Edmonds Community College and serves on the "Bulletin" Editorial Board.

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Annual Review of New Books by Pacific Northwest Authors

By Brian R. Thompson

Welcome to the annual review of new books by Pacific Northwest (Washington, Oregon, Idaho and British Columbia) authors. Like last year, we are blessed with so many new titles that this review will be divided into two halves. Be sure to find the second part in the Winter 2013 issue of the "Bulletin."

Botany

Straying over our regional border a bit, the second edition of "The Jepson Manual" is just too important not to mention here, especially as many of the over 7000 vascular plant species of California it describes can also be found in the Pacific Northwest.

The name perhaps needs clarification. Willis Linn Jepson was an early 20th century botanist who published several books on California flora, including the first that was both comprehensive and statewide for vascular plants ("A Manual of the Flowering Plants of California"—1925). The 1993 first edition of "The Jepson Manual" honored his memory, and this new edition continues that honor while incorporating new discoveries and the many changes in botanical systematics of the last 20 years.

"Nonnative Invasive Plants of Pacific Coast Forests" is an unusual field guide that helps to identify plants you don't want to find—but you probably will—especially in the forests of Washington, Oregon and California. In various ways, these plants are negatively affecting our native plants, animals and ecosystems. The intent of the authors is to make these recognizable to a larger audience beyond highly trained botanists. Many selections, such as purple loosestrife (*Lythrum salicaria*) and herb-robert (*Geranium robertianum*), are all too familiar to gardeners and visitors to the Arboretum. Others will be less familiar, or you might not know they are a problem, such as some of our popular cotoneasters (*Cotoneaster franchetii* and *C. lacteus*).

Nature

"Wild in the City" is an invaluable guide for an exploration of the parks and trails in the Portland metropolitan area, but it's quite readable even if you're stuck somewhere else. Scattered amongst the trail maps and descriptions of various sites and walks are essays about wildlife, history—both natural and human—and the complexities of disturbed ecosystems, with a good dose of philosophy on the value of having nature in an urban setting. Over 100 writers and illustrators have contributed to this fine work.

When first picking up the fascinating "Life Histories of Cascadia Butterflies," I expected lots of lovely close-up photographs of our native butterflies. While I wasn't disappointed, the majority of the photos are of the early stages of their life histories, i.e. lots of caterpillars! The thoroughness for depicting each species is outstanding, with typically five or more photos of the different larval stages. How did authors David James and David Nunnallee do it? By rearing the butterflies from eggs and photographing each stage of their development.

Robert Michael Pyle wrote the Foreword, and he best describes the enormous scale of this work: "...this book is the apex of life history treatments to date. In the whole world, no other comparable region enjoys a work of this scale, ambit, and acuity for its butterfly fauna."

Union Bay Natural Area

Any reader of Connie Sidles' first book ("In My Nature: A Birder's Year at the Montlake Fill"—2009) will be delighted to learn she has written and published a second collection ("Second Nature: Tales from The Montlake Fill") of her observations, insights, and quiet life lessons gleaned from her continuing visits to the landfill known officially as the Union Bay Natural Area (UBNA). The style of the second book is much like the first, but there are more great close-up photographs of birds, including rarities like a lazuli bunting or a western scrub-jay.

More photos of the UBNA can be found in "Seasons of Life in the Union Bay Sanctuary" by Marilyn Smith Layton. This photo essay includes not only birdlife, but also landscapes, flowers, trees, and the people who come to observe it all. Sales from the book—available at the Elisabeth C. Miller Library—contribute to the upkeep of UBNA.

Local Gardens

"Four Seasons on Bainbridge Island" is a photo essay by Paul Brians celebrating the flora of the island—some from his own garden—and accented with a few shots of people, animals and landscapes. Highly recommended for residents of Bainbridge, this book also captures the essence of semi-rural, island living anywhere around Puget Sound.

"Flowers of Volunteer Park Conservatory" is one of the best examples I've seen of a book capturing the spirit of a public garden. Photographer Sara L. Chapman has created monthly visual essays, using both close-ups and panoramas to bring you into the page and remind you of a real life visit. But this is more than just a picture book. The subjects of the photos are carefully captioned, making this a useful identification handbook to conservatory plants.

Garden Design/Cut Flowers

"When Debra and David began interviewing and photographing people who grow and arrange fresh, seasonal flowers for local markets, I knew they were documenting a new movement... You could call it the slow flower movement." This quote, by Amy Stewart from the Foreword of "The 50 Mile Bouquet," well summarizes this forward-looking book by Debra Prinzing and David Perry, which leaves you with a wider perspective and appreciation of fresh cut flowers and other greenery. This is in sharp contrast to the international florist industry, making Stewart's 2007 book about that industry, "Flower Confidential," a good companion reading. (Stewart—who lives in Eureka, California—almost qualifies as a local author.)

Another excellent companion book is Valerie Easton's "Petal & Twig," which tells how to find an even closer source of material for flower arranging—your own garden. If—like me—you've ever struggled with getting your home arrangements just right, Easton will loosen you up and give you permission to just go for it, and open your eyes to more possibilities than you ever imagined a few feet from your back door. "After all, you're crafting performance art that changes hour by hour, day by day, as buds open, petals drop, and flowers droop. Imperfection engages us in the creative process."

To create a setting for this creative process, look to "Landscaping for Privacy" by Marty Wingate. Relatively few gardening books address fences and hedges in any depth, but for Wingate "screening hedges become more than shrubs planted in a line; they create a green, living wall, incorporating the design elements of sequence and repetition to pull together the landscape." The writing is very practical and addresses annoying issues like siting the recycle bins, and how to embrace wildlife or pets without letting them run amok, while empowering you to create a space that is very distinctly your own.

To complement these ideas, consider "The Intimate Garden" for very detailed examples of highly individualized garden spaces, with an emphasis on hardscape and ornaments. While both author Brian Coleman and photographer William Wright are from Seattle, and the gardens are mostly on the West coast, examples from the East coast and even England are included,

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General Gardening

Gardeners east of the Cascades will be pleased to have this addition to the limited collection of garden books for their region. "Native Plant User Guide" is published by the nursery Rugged Country Plants in Milton-Freewater, Oregon and, while self-promoting, there is far more descriptive detail and cultural help than you'd expect from a nursery catalog. With careful reading, gardeners west of the Cascades will pick up useful ideas, too.

The grandparent of all gardening books for the Pacific Northwest and rest of the west remains the "Sunset Western Garden Book." Now in its new, ninth edition, the proven encyclopedic formula, along with essays, extensive plant selection lists for specific needs, and the much-valued "Sunset" climate zones (all updated) continue to make this a must on any western gardener's shelf. The main addition since the last edition of 2007 is photographs in the encyclopedia—a nice update!

Bonsai/Small Conifers

"Gnarly Branches, Ancient Trees" is a biography of Dan Robinson, a bonsai gardener noted for his naturalistic style. While one could learn much from the examples, this is not a how-to book but rather a celebration of one man's enthusiasm and perseverance for his art. This led to his establishing Elandan Gardens near Bremerton. His story is well told by the photography and writing of several of his admirers in the local world of bonsai.

It's very unusual to have two newer bonsai books, especially from regional authors. George Bingham is based in Olympia and had been engaged in bonsai for about nine years when "What I've Learned from Bonsai" was published in 2008. This very personal book shares his observation about both the art of bonsai and the life lessons he has gained while working with his plants and living with multiple sclerosis.

Another local garden and nursery that's not well known is Coenosium Gardens in Eatonville. Owner Robert Fincham has traveled widely in his quest for dwarf conifers, and the book "Small Conifers for Small Gardens" catalogs the many fine dwarf firs, spruce, pines, hemlocks and assorted other species he has collected and grown. If you have considered adding conifers that won't outgrow your garden, this introduction to the merits of over 200 choices, along with anecdotes about each, is a must read.

Biography/Exhibits

Hulda Klager (1863-1960) was a Pacific Northwest pioneer. This Woodland, Washington farm wife survived numerous hardships but is best remembered for the wonderful collection of lilacs she hybridized and introduced in the first half of the 20th century—and the garden now open to the public that displays those lilacs. The historical novel "Where Lilacs Still Bloom" by Jane Kirkpatrick is largely an accurate biography, with only minor liberties taken to amalgamate some of the real-life personalities in Klager's life.

Another strong woman from the early 20th century was Elizabeth Colborne (1885-1948), who grew up in Bellingham. She was an artist that worked in several media with various subjects but is best remembered for her color woodcuts of Northwest forest scenes, with detailed and accurate renditions of our native trees and other plants. "Evergreen Muse" by David Martin is a catalog of her works displayed in an exhibit at the Whatcom Museum in Bellingham during the summer of 2011.

Brian R. Thompson is the manager and curator of the Elisabeth C. Miller Library, University of Washington Botranic Gardens and a member of the "Bulletin" Editorial Board.

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